

men in times past? So we thus increase our own knowledge, strengthen our judgment, and lay up means of comparison in our mind. Some, again, have said, "we shall be beaten." Probably we may in some departments; but, if so, we shall be beaten into beating our visitors hereafter; and that will be one of the good results of this exhibition. To say that there is no power to excel in art in England is quite preposterous. It used once to be said, and, more than that, believed; but I venture to assert that at this time the English school of art is second to none; and, if we wanted proof of its excellence, I need only appeal to Kensington, wherein we now stand, with its Webster and Mulready, its Uwins and Creawick, its Cope and Bell, and a dozen others, who stand eminent in art, not merely in England, but all over the world. What we do want, however, is, artistic operatives. The poorer classes have been debarred from the means of improving themselves, and now are taunted with not having done so. Our schools of design, and our art-unions are doing much, and this exhibition will do more. It will offer a neutral ground where the capitalist and the operative, and where the English and the French (their "natural enemies," as they used absurdly to be called), may meet in generous rivalry, emulating which shall outdo the other in stimulating industry, in producing fine things, and in putting within the reach of all what once were luxuries and enjoyed only by the few. The state of society is not now what it used to be. It is not admitted now that the multitude are simply the slaves and ministers of the few; but the few who are made by the Creator fitted for leaders, now devote their power and their talents to the improvement of the masses. I have been very much struck within the last few weeks, at some meetings of workmen—trade societies,—to hear bodies of 100 or 120 men, working joiners and masons, acute and clever men, talking of capital and machinery as their great enemies, and asserting, that if machinery had not been made in England, they would have been the better for it. I scarcely believed that such ideas were now current, though some years ago they were generally entertained. I should have been ashamed to remind them of the often mentioned illustration drawn from printing,—the petition of a score of copyists against the printing machine, as taking away their bread, and the fact that it now affords to thousands an opportunity of obtaining the means of living, to say nothing of the improvement and advantages it has brought to the whole world. So also with regard to weaving. A hundred old ladies petitioned against the stocking loom as ruining them in their knitting, and superseding hand labour, whereas we know that where one person was sustained in that way, there are thousands supported now through the extensive demand created by the increased and cheapened supply. Now I believe that any exhibition such as that proposed, which shall bring masters and men together, and provide a holiday for the whole world, where all may enjoy as well as learn, must do a vast deal of good, not only in the improvement of manufacture and art, but in beating down those false notions which induce the operative and the capitalist to consider their interests antagonistic, and not as they really are, coincident and mutual. There are one or two practical points to which I would take this occasion to advert. The hope has been expressed in various quarters that some means will be adopted to protect the inventors of new ideas. There may be hundreds of able and ingenious men who have some new and practical idea, which, under the present law, if they exhibit, will be considered as published, and they would thus be prevented from gaining a patent. I hope the mention of this point in such a meeting as this, where there are men who have authority, may lead to some arrangement which may enable such thoughts to be exhibited, and yet not destroy the power of the inventor to obtain a patent hereafter.\* Another point of great importance is, that individual operatives should exhibit their designs, and that in all cases the designer's name should be affixed, as well as the manufacturer's. Those men, who are at present unknown, who are

labouring in the production of the works we are constantly admiring all over the metropolis, should, on an occasion like this, have the means of appearing in their right position. Let the manufacturer have all due credit, and all just thanks, for the means of production he has provided; but let the mind which has produced and invented, also have a share of public approbation. I will now but advert to the building that is to contain this vast exhibition, to accommodate which it must cover, they say, 20 acres; the cost of which has been set down at about 120,000*l*. It is a grand idea, and a great sum! England, however, is pledged to carry out the scheme well, and I am quite sure Kensington will help England to accomplish it. I ask for your strenuous aid; and I would beg you to remember in it all, that "in the unreasoning progress of this world, a wiser Spirit is at work for us; a better eye than ours." GEORGE GODWIN.

#### ROOF OF WESTMINSTER HALL.

ALLOW me to remark that your correspondent, W. T. T., has quite misunderstood the drift of the letter to which he alludes, and will see on a second reference that, far from condemning, as he supposes, open roofs in general, I express a conviction that they may be made beautiful and truthful (but not by the Gothic treatment); and that, instead of recommending stone as a material for a roof, I merely insist on its advantages for a ceiling, and on the utility of ceilings in general. This comparison, however, between ceiled and unceiled buildings forms no part of my main argument, but was introduced to anticipate what might seem a harsh deduction—viz., that if vaulting were an absolute essential to the Gothic, that style would be altogether forbidden us, since our buildings are not vaulted, and no one will go to the expense of vaulting merely to carry out a principle. To show, therefore, that my position did not exact anything so hard, as the entire abandonment of Gothic architecture, I thought it proper to point out that there were advantages enough in vaulting amply to justify its adoption in any modern building, not for the sake of reviving an old style (which I should call a most absurd piece of extravagance), but for real utility; in a word,—for making a better building, not a more Gothic one.

Without once denying my position (the falsehood and absurdity of all Gothicized timber roofs), "W. T. T." says, before condemning such a work as Westminster Hall, we should look at the objects proposed to the architect. Most certainly we should, and I quite agree with him that it would be very difficult to construct a room and roof in which those objects he mentions should be better attained. But is this sufficient to render the work a piece of true art, or a model to succeeding ages? Certainly not. On the contrary, if these objects were the only ones proposed, or were looked on as paramount to all others,—if the room was only required to be without obstructions, and "feasible, imposing, and grand," at the expense of all other qualities,—then, Sir, I contend that though the architect had perfectly attained all these objects, his work is not true architecture. I base my objections on the ground that truth is an essential in every work (even though not mentioned in the architect's instructions),—that it is more essential than grandeur, magnificence, or any visual effect,—that the difficulty and merit of the art consist in reconciling these objects with truth, not in sacrificing them to truth (as engineers pretend to do), nor yet in sacrificing truth to them (as the designer of Westminster Hall did), and that the moment an artist does this, he in fact evades the difficulty without which there is no art, he cuts the knot, he gives up the problem. The canvass splendours of a Parisian fête may teach you, that, once emancipate us from the stern obligation of truth, and grandeur and magnificence are mere child's play, requiring no art beyond that of the upholsterer or the plasterer. Mr. Ruskin (amid all his mistakes) has yet, on this point, most truly said, that all the beautiful or grand effects ever produced, are not worth a lie. Now, I freely admit Westminster Hall to be the most magnificent roof yet constructed; but, unfortunately, it is also

the most magnificent falsehood ever told in timber (there have been, indeed, greater in stone). I call it false architecture, because its whole decoration is a disguise, a clothing borrowed from stone construction, and here rendered meaningless. I call it also false engineering, because the diagrams is not (as in some Gothic roofs) confined to ornamental sham arching, but allowed to run into structural members, and renders them unscientific, wasteful, and inefficient. W. T. T., indeed, asks whether, had it been very faulty in construction, it would have stood the test of so many ages?—a question which would imply that he has seen it only in engravings. Otherwise, he must surely have been aware that it has not stood this test, but has sunk and become deformed throughout its entire frame.

As for recommending stone as a roofing material, he will not find a word in my letter to that effect.

I will certainly make the useful comparison suggested by W. T. T., but this question has no bearing on the two originally mooted, viz., the inadmissibility of the Gothic treatment in open roofs, and the advantages of ceiled over unceiled buildings, both of which he seems to have left untouched. E. L. G.

#### NOTES IN THE PROVINCES.

THE foundation stone of the Lincoln and Lincolnshire Penitent Females' Home was laid on Thursday in last week.—During the ensuing summer the whole of the south side of St. Mary's Church, Melton is to be repaired, and other restorations effected.—An intended project of the Inclosure Commissioners, to shut out the public of Oxford and its vicinity from many of their healthful walks and commons, of immemorial right and usage, has been thwarted, it is said, by exposure in the *Times*.—The foundation stone of an Independent Chapel was to be laid on 15th inst., at Haylands, near Ryde. The Baptists propose also to erect a chapel, at an estimated cost of 1,500*l*. (with 500 sittings) and to include schools, vestry, &c.—Plans of the proposed Worcester Diocesan Training School, at Saldley, prepared by Mr. B. Ferry, have been sent to the Council on Education, previous to tenders being sent in for the erection of the buildings, which are to be mixed in style.—Early English, with Tudor and Elizabethan! The form is quadrangular, with 150 feet frontage, and two stories in height, besides rooms in the roof. The college will be divided into two distinct departments—a training school for masters, and a middle school for students, each department having its own set of class-rooms. The building will contain altogether 150 dormitories, arranged as in Oscott College. The erection of a chapel is postponed: the buildings already contemplated will cost upwards of 10,000*l*. The walls are to be of Hamstead stone, with Bath stone dressings, as in the neighbouring church. The site, at Upper Saldley, is a gift of Mr. C. B. Adderley, M.P.—A memorial window to the late Dean of Sarum is about to be put up in Salisbury Cathedral. The subscription now amounts to 400 guineas.—At a meeting of the Plymouth Water Committee, specimens of the glass pipes for conveying the town's water were produced, but, on the report of the surveyor, they were unanimously disapproved of,—on what special ground is not stated.—The new church at Moxley, Wexhambury, is to be in the Early English style, with nave and chancel, tower and spire, and will contain 635 persons. About 3,000*l*. will be required, of which nearly 2,000*l*. have been obtained, chiefly by grants from societies. We hope the sum required will be speedily collected. Mr. Wm. Horton, of Wexhambury, is the architect, and the builder is Mr. Isaac Heighway, of Walsall.—By the Bolton Improvement Act, now unopposed, a new market will be erected, ranging from Bridge-street to Knowley-street, and street stalls superseded.—Mr. John Howison, of French-hall, Gateshead, has been elected county bridge surveyor for Durham.—At the Silver Mine Lime Works, Louthborough, 3,700 tons of stones were recently raised at one blast. The quantity of powder used was 5 cwt.

\*This has since had attention. A Bill will probably be brought into Parliament to protect inventors.